



CRÉATEUR DU MOUVEMENT

PRESS KIT

BJM – LES BALLETS JAZZ DE MONTRÉAL



ROUGE

Rodrigo Pederneiras

+

MONO LISA

Itzik Galili

+

KOSMOS

Andonis Foniadakis

December 2.3.4.5, 2015

Place des arts, Théâtre Maisonneuve

Tour : February 11, 2016, Dekker Centre for the Performing Arts, North Battleford, Saskatchewan, Canada

February 13, 2016, The Banff Centre - Eric Harvie Theatre, Banff, British Columbia, Canada

February 18, 2016, The Esplanade, Medicine Hat, Alberta, Canada

February, 24, 2016, The Port Theatre, Nanaimo, British Columbia, Canada

February, 26-27, Royal Theatre, Victoria, British Columbia, Canada

BJM – Les Ballets Jazz de Montréal is back with its contagious energy and three original works whose themes vary from the couple in the 21st century to the creative force of urban chaos and the cultural legacy of Native peoples. Powerful music and masterful lighting reinforce the impact of these works, which put to the test the virtuosity and endurance of the company's 14 remarkable dancers.

ROUGE

CREDITS

World Premiere : November 2014, Boston, United-States

Choreography : Rodrigo Pederneiras

Music : Les frères Grand

Costume : Design Kristin Hofmann

Lighting Design : Gabriel Pederneiras

Lighting Director : Daniel Ranger

ABOUT ROUGE

For the Brazilian choreographer Rodrigo Pederneiras, dance is a means of expressing the identity of individuals and of nations. His hybrid style combines capoeira, samba, forró, ballroom dancing and classical ballet. He mingles together sensuality, vitality and elegance in a form of perpetual movement that is fluid and sinuous, and that charmed Danse Danse audiences in 2010. This time he pays tribute to the resilience of Native peoples and their cultural legacy with dance that is percussive, tribal and visceral, bursting with energy and spirit. Confrontations and power struggles follow one after the other to the implacable rhythms of music rich in references to Amerindian culture, composed by the Grand brothers of Quebec.

RODRIGO PEDERNEIRAS – CHOREOGRAPHER

Rodrigo Pederneiras has been the choreographer for Grupo Corpo since 1978, and together they explore in diverse ways the “inner dance of the body” so characteristic of his work. Focusing on xaxado, samba, capoeira and ballroom dance, they transform those dance figures into a language that is essentially modern, transposing them into an intimate world where equilibrium and dynamics bring more meaning to the movement.

He imbues the figures with humour and joy, without concealing the violence and ambiguity of this body that is ours, that has learned to dance in the streets.

Always guided by the music, Rodrigo reconstructs classical movements, making them more Brazilian, more intense, but avoiding the trap of exoticism, stereotypes or pretentiousness.

In his pieces one or more dancers will separate from a group, as though magnetized by an invisible force. The group then reforms until a similar interference occurs, and rotations are rare. The stage is conceived as a central point with a well-defined foreground. Line and flow are created by movements executed by the dancers at the very beginning of the creative process, without any formal premeditation. Rodrigo Pederneiras' work has won international acclaim.

In Brazil, he has created pieces for the Ballet do Teatro Municipal in Rio de Janeiro, the Ballet do Teatro Guaíra, the Ballet da Cidade in São Paulo and the Companhia de Dança de Minas Gerais. He has also received commissions from the Deutsche Oper Berlin Company (Germany), the Gulbenkian (Portugal), the Stadttheater in Saint Gallen (Switzerland), the Opéra du Rhin (France) and the Ballets Jazz de Montréal (Canada). With Grupo Corpo, Rodrigo is able to count on the support of his assistants Carmen Purri and Miriam Pederneiras to help reduce creative tension and alleviate the efforts required to bring an evolving work into concrete form. Like tuning musical instruments prior to a concert, they transmit Rodrigo's creative vision to the dancers. Grupo Corpo has thus developed its own dance vocabulary, conceived and developed by Rodrigo, whereby each dancer absorbs the idiom through the body, which is inspired to dance.

MONO LISA

CREDITS

Choreography : Itzik Galili

Assistant Choreographer : Elisabeth Gibiat

Music : Itzik Galili, Thomas Höfs

Lighting Design : Itzik Galili

Lighting Director : Daniel Ranger

Costume Design : Natasja Lansen

Realization costumes : Anne Marie Veevate

Dancers : Céline Cassone, Mark Francis Caserta

Creation : Stuttgarter Ballett, Schauspielhaus Stuttgart, Allemagne, 22 février 2003.

The piece *Mono Lisa* has received valuable support from André Charron Family.

ABOUT MONO LISA

The Israeli choreographer Itzik Galili brilliantly updates the classical pas de deux in a play of fierce, dynamic seduction set to industrial music based on the sounds of typewriters. Appreciated for his ability to combine abstraction and narration and to counterbalance humour, violence, sensuality and elegance, this Netherlands-based artist portrays a couple playing cat and mouse. Wiggling hips, twists and turns, acrobatic lifts and unusual figures and supports imbue the classical base of the piece with movement that extols in particular the strength and flexibility of the female dancer in impressive extensions and amazing splits.

ITZIK GALILI – CHOREOGRAPHER

An accomplished choreographer and a veteran of the European dance scene, his work has charmed audiences across Europe. His impressive track record includes 60 original works and pieces commissioned by prestigious companies such as Bale da Cidade in Sao Paulo, Les Ballets de Monte Carlo, Batsheva Dance Company, Royal Finnish Ballet, Bayerishces Staatsoper Munich, Dutch National Ballet, Nederlands Dans Theater II and Scapino Ballet. He was the 2002 recipient of the VSCD Choreography Prize (Netherlands).

KOSMOS

CREDITS

World premiere : octobre 2014, Lakewood, États-Unis

Choreography : Andonis Foniadakis

Music : Julien Tarride

Lighting Design : James Proudfoot

Lighting Director : Daniel Ranger

Costume Design : Philippe Dubuc

Kosmos has received valuable support from J. Lee.

ABOUT KOSMOS

The fashion designer Philippe Dubuc has dressed the members of an urban clan imagined by Andonis Foniadakis, who charmed audiences in 2009 with *Selon Désir*, performed by the Ballet du Grand Théâtre of Geneva. Now based in France, the Greek choreographer was inspired by urban frenzy, exhausting the bodies of the dancers as he celebrates human beings and their creative force. In his quest for beauty he journeys between order and chaos, hurtling the dancers through space with the sweeping movements of a unifying, liberating and joyous dance.

ANDONIS FONIADAKIS – CHOREOGRAPHER

Born in Crete, Andonis Foniadakis studied classical and contemporary dance at the National School of Dance in Athens. In 1992 he was awarded the prestigious Maria Callas scholarship, which allowed him to pursue his training at Rudra Béjart in Lausanne, Switzerland. In 1994 he choreographed *In between* for the Béjart Ballet in Lausanne, which was followed two years later by *Court métrage*. For two years he also danced in many pieces by Maurice Béjart, including *King Lear* and *Sheherazade*.

In 1996 Andonis Foniadakis joined the Ballet de l'Opéra national in Lyon, directed by Yourgos Loukos, and also danced for Saburo Teshigawara / Karas Co. under the direction of Saburo Teshigawara. He performed in many ballets, notably the title role in *Casse-noisette* by Dominique Boivin, as well as roles in *Final Lecture* by Pascal Touzeau, *Sini* by Terro Saarinen, *Miss K* by Hervé Robbe, *Green and Blue* and *Love Defined* by Bill T. Jones, and *Tabula Rasa* and *Black Milk* by Ohad Naharin. In parallel with his career as a dancer he established a reputation as a fine choreographer, presenting *Fila Filon* at the Cannes Dance Festival and *Lava Nama* at the Opéra de Lyon in 1999.

In 2001 he began to establish a career abroad with presentations of *Pénombre* at the Copenhagen international festival and *In memorium Suberbiae* at the Concert Hall in Athens. The following year he created *Solo pour Email*, a musical comedy by Dominique Boivin, as well as *Pièce Inconnue* for the Conservatoire national supérieur de Danse in Lyon and *Handle with care* for the National Theater of Northern Greece. He was then invited by the Grand Théâtre of Geneva to create *Ce long désir*, set to music by Bach. In 2003 Andonis Foniadakis created his own dance company, Apotosomam, in Lyon. He has presented his dances in France, Greece, Italy, Finland, Luxembourg, the U.S. and England. In Italy in 2012 he received the Danza e Danza "best choreographer" award for *Les Noces*, a piece for the Maggio Danza ballet company. He also worked on the 2014 Darren Aronofsky film *Noah*.

BJM - BALLET JAZZ DE MONTRÉAL – COMPANY

Renowned contemporary dance company, BJM – Les Ballets Jazz de Montreal is a repertory company that presents a hybrid form of dance that combines the aesthetics of classical ballet and embraces many other different styles of dance. Founded in 1972 by Geneviève Salbaing, Eva von Gencsy and Eddy Toussaint, the company has pursued its own unique path over the decades. Very contemporary in its current approach, BJM performances are accessible, and its superb dancers are widely acclaimed. The term "jazz" in the name refers more to a "jazzing up" of classical ballet rather than a musical or dance style.

Since 1998, BJM has been directed by Artistic Director Louis Robitaille. While presenting works by international choreographers, the artistic director was particularly sensible to support and promote Canadian creativity - choreographers, composers and designers. With over 2000 performances given in 66 countries, BJM are in their 44th season.

A FEW WORDS OF LOUIS ROBITAILLE – ARTISTIC DIRECTOR

"More than simple entertainment, artistic choices can carry an alternative message. By allowing the best in us to bloom, we have the power to change, transform the way we see ourselves and others... A profound desire for harmony linked to the strong conviction that happiness is indeed at arm's reach, as well as a thirst for the exotic and openness to the cultures of others, these are the ingredients that have guided my steps in the elaboration of the great adventure that is dance."

Two events have had a decisive influence on my professional career: my discovery of Maurice Béjart's *Messe pour un temps présent* and my encounter with Les Ballets Jazz de Montréal in 1972.

Working for Les Grands Ballets Canadiens shaped my artistic itinerary. I have very fond memories of the many inspiring and exceptional encounters I had there. Choreographers such as James Kudelka, Nacho Duato, Jiří Kylián, Hans Van Manen or Edouard Lock inspired me to seek through perseverance and true effort the satisfaction of a job well done. The many people I've met along the way, whether they were choreographers, managers or creators, helped me articulate a personal approach to performance and dance which continues to guide me to this day.

The projects I carried out afterwards with Bande-à-Part – which later became Danse-Théâtre de Montréal –paved the way for new challenges and new responsibilities. I learned how to engender and uphold an artistic vision, while also managing resources.

The transition from dancing to directing the artistic activities of a company was one of the biggest challenges I have had to face. While the dancer has to focus on his own career, the artistic director must learn how to develop and nurture such qualities as empathy, respect and altruism.

Today, at BJM, I look to the future; continually repositioning the company, while also innovating and acquiring new knowledge. Our *raison d'être* is to generate a unique encounter with the public. Through BJM, I want to embellish everyday life, bring happiness where it is most needed. When we feel a certain magic at the end of a performance, I know that this kind of encounter has truly taken place.”

PRESS QUOTES

« Pederneiras, depuis longtemps le chorégraphe de la compagnie brésilienne Grupo Corpo, crée des scènes brutales de batailles intertribales, des bousculades jusqu'au bord de la scène qui évoquent aussi bien les exils forcés que les retrouvailles triomphantes. » - *The ARtery*, Boston, review of *Rouge*

“The angular poses, jagged movements and discordant pace made an elegant statement about contemporary life.” The Pueblo Chieftain, Colorado, review of *Kosmos*

“The choreography features the kind of fearless, dissident aesthetic that many classically trained dancers can't pull off, but BJM's dancers throw themselves headlong into the challenge. It all makes for addictive entertainment. ” – The Globe and Mail, *Toronto*, review of *Kosmos*

*This press kit consists of material provided by the company
and by research conducted by the Danse Danse team.*